

## PRESS REVIEWS- EXTRACTS



### **HYSTRIO – Sara Chiappori – March 2024**

There is something rare and precious in the operation that Sandro Lombardi and Anna Della Rosa share in the shadow of Giovanni Testori, in the sign of an idea of theatre that responds to the ephemeral nature of its own nature with the generosity of the transmission of knowledge. (...) And to move as it has not happened for some time it is not only the splendour of a text so lovingly chiselled in its making itself theatre to the nth degree. It is the invisible plot embroidered inside a meeting that, among many things, tells us how much life there is in a show that dies every night.

### **ARTRIBUNE - Nicola Arrigoni – 27/02/2024**

Anna Della Rosa transform Sandro Lombardi's theatrical score into a score of extraordinary power and incredible executive control. The actress breathes, recovers in the tones the acting of Lombardi and makes it her own, shows an absolute domain of her mimic/vocal qualities offering herself as an instrument in flesh and voice of the poetic word of Testori. The result is an heart-breaking and angry song, an exercise in style and virtuosity that shows and demonstrates without a doubt the expressive potential of the interpreter who puts herself at the service of the text, transforming the word into a sound that echoes, she dissolves the games and linguistic references, she highlights its poetic rhythm.

### **IL MANIFESTO - Gianni Manzella – 12/11/2023**

It is something quite new for our scenes, as far as I remember, this «project by Sandro Lombardi for Anna Della Rosa» as written in the credits. The transmission of a scenic knowledge from an actor who has achieved a high level of mastery to another younger. Rather, it recalls the tradition of Oriental theatre embodied by Zeami Motokiyo, the greatest interpreter and theorist of no theatre in Japan at the turn of thirteenth and fourteenth century.

**PAC PANEACQUACULTURE.NET – Renzo Francabandera – 23/10/2023**

The Erodìas by Della Rosa is already absolute in its fullness of interpretation, the Mater that follows it and that has an anti-tragic atmosphere, as I remembered, much more suspended and rarefied, has a posture almost Michelangelo style, of a childish mother, of a grieving innocence really very complicated to return in front of a tortured body, but absent, that lies before her. The interpretation is based on minimal tonal variations, a great and very risky challenge that is renewed at each performance, a gamble entrusted to the magic and damnation of theatre.

**CONTROSCENE – Enrico Fiore – 17/10/2023**

The actor Lombardi has literally «moved» into the mind, body and voice of the actress Della Rosa, illustrating her, in detail, all the steps he took in the march of approach to the two characters of Testori in question and revealing, as far as possible, the thoughts, feelings and emotions that «lived» inside him during that march. And it was in the wake of such illustrations and revelations that, then, Anna Della Rosa found herself alone, face to face with the word of Testori. Well, she, struggling with that word, wraps herself with it and at the same time defends herself from it. In the sense that she appropriates of it, making it flesh of her own flesh and blood, but, in returning it to the spectators, she never makes the mistake of acting it. And, so, she gets the dizzying result of merging the word and life exactly as di the great heretic of Novate.

